

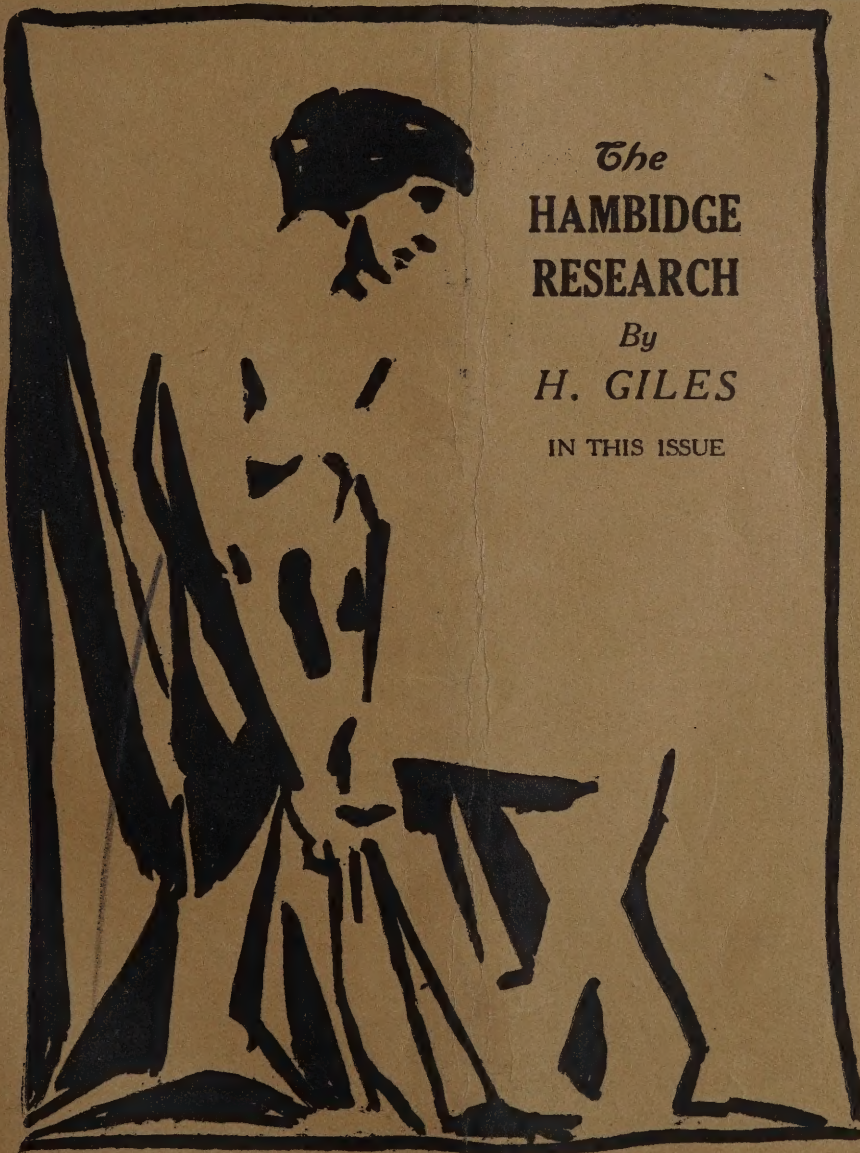
THE NATIONAL ART STUDENT
ISSUED 12 TIMES A YEAR BY THE FORMER PUBLISHERS OF

THE AMERICAN ART STUDENT

VOL. III No. 1

MARCH, 1921

ESTABLISHED 1916



The
HAMBIDGE
RESEARCH

By
H. GILES

IN THIS ISSUE

DRAWING
BY MISS
MARJORIE
CLARKE

20 CENTS
A COPY
\$2.00
A YEAR

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

MARTINI TEMPERA



DISTRIBUTED IN THE UNITED STATES BY
FAVOR-RUHL & CO. 47-W 23 ST. NEW YORK, N.Y.

WE WISH THE NATIONAL ART STUDENT SUCCESS

**AND SUCCESS WILL COME BECAUSE AMERICAN
IDEAS AND IDEALS ARE ITS FOUNDATION**

**AND EVERY STUDENT READER HAS OUR
SINCERE WISHES FOR SUCCESS, BUT—
BUILD YOUR SUCCESS WITH AMERICAN
TRAINING AND MATERIALS**

W. W. Moist Water Colors

Are becoming the favorite tempera colors of the
Commercial Artists because of their brilliancy,
permanence, and perfect-working qualities.

Try the W. W. Colors. Test them yourself. They
have won the endorsement of many art educators
and artists.

For sale at leading artists' supply stores and by the
manufacturer.

THE
J. Willer Chemical Co.

128 Chambers Street

New York, - N. Y.



Write us for Color Chart

Price List sent on request

MATERIALS FOR

China, Glass, Oil, Tempera, Water Color, Tapestry Painting



Painted by Mary Cornwell, 1st Prize, 1917 Competition.

The supreme medium for the vivid contrasts demanded in poster work, the subtle harmonies of water colors or the strength of technique displayed in representative oil painting.

May be used on paper, canvas or any surface.

Write for Catalogue just issued.

A. Sartorius & Co., Inc.

57 Murray St., New York City

THE STORY OF THE NATIONAL ART STUDENT

Founded in 1916 as "The American Art Student"

"A monthly magazine is like a great ball that rolls on and on. No one can stop it. No one knows what moves it. It absorbs the bodies and souls of men, and no one can understand just why they allow it to do so. Yet men are willing and anxious to give up their bodies and souls to it. It seems the only satisfaction is that it moves."

—*The late Thomas Peter Garrett in our October, 1916, issue.*

Dusk and a heavy fog were gathering over Greenwich Village one afternoon in the late fall of 1915. We were grouped around the open fire in the studio of a young League student, Thomas P. Garrett, at No. 5 Bank Street, where we used to meet almost daily on our way home from the classes uptown. The room smelled of melted wax, and resting on the floor were several paintings in wax by Tom Garrett (two of which were hung in the National Academy exhibition the following spring); the only light in the room coming from the grate, where a fresh coal fire was burning.

There were four of us, and each studied at a different art school. Our daily meetings resulted from an unconscious desire to avoid our narrowing down to the separate schools where each of us studied, and to keep in touch with students of other schools.

It was too dark to work,—so we talked.

Garrett told of a new discovery he had made while preparing cinnabar red for painting in wax.

One student expressed his wish for a place where he and other art students could exhibit their work to be offered for sale.

A third student speculated on the many possibilities if the art students of America could be gotten to co-operate and keep in touch with each other just as we four were then doing.

The fourth art student deplored the fact that there was no publication printed where one could present such thoughts as we were then discussing, and read the thoughts expressed by other students.

That very evening we planned the structure of an art students' magazine.

* * *

In January, 1916, the art schools of New York were invited to send representatives to a meeting where a plan for the co-operation of art students, and the publication of a magazine, would be presented. A series of these meetings were held, and the Association of American Art Students was formed, the first meeting taking place at the National Academy of Design on February 4, 1916. The schools represented in this association were: Art Students' League, Pratt Institute, New York School of Fine and Applied Art, New York School of Applied Design for Women, Teachers' College (Columbia University), Beaux-Arts Institute, National Academy of Design, Brooklyn Institute of Arts and Societies, and the Independent School.

The formation of the Association of American Art Students resulted in the publication of the first issue of *THE AMERICAN ART STUDENT* in September, 1916.

To describe the great work done by this magazine, and the undertakings it successfully accomplished, such as the Art Stu-

THE STORY OF THE NATIONAL ART STUDENT

(Continued)

dent exhibitions at the John Wanamaker Store, New York, would be to repeat something with which many of our readers are already familiar.

* * *

It has been said that, at the root of many a magazine there can be found the skeleton of the man whose heart's blood nourished the publication. "It absorbs the bodies and souls of men . . . yet men are willing and anxious to give up their bodies and souls to it."

Thomas P. Garrett died on November 30, 1917, having practically sacrificed himself to the magazine. He struggled hard to help build the AMERICAN ART STUDENT and to advance the ideals he expressed in it so nobly. His memory is an inspiration to us, who were formerly associated with him, and who now again take up the work so well begun in 1916.

* * *

Less than one month after the death of Tom Garrett, the first of the publishing staff was called to war when Walter W. Hubbard went to serve in France with the A. E. F. During the following spring, the two remaining publishers, J. Vinton Stowell and Bernard Kramer, enlisted in the Navy. The last number of THE AMERICAN ART STUDENT appeared in May, 1918, our unexpired subscriptions being turned over to another magazine to be filled.

Following the war, this country began to sense a feeling of Nationalism in art as well as in other matters. Other countries have surpassed America greatly in the high standard of their art, but in the last few years the nation has been awakening to the fact that this country is yet destined to a proud position in the world of art.

In resuming publication, we have renamed this magazine THE NATIONAL ART STUDENT. Nationalism in art will be brought about through the co-operation of the art students of the country, for it is through the students of today that America will develop an art of her own.

To bring about the co-operation of American Art students has been one of the principal aims of the late Thomas P. Garrett and the publishers of THE NATIONAL ART STUDENT. Our work in this direction will not be so difficult as it formerly was, since many of the localized prejudices we had to overcome before have abated since the war.

* * *

Thus, briefly, we have tried to tell you the story of the founding of THE NATIONAL ART STUDENT, and its purpose. It is the plan of the publishers to continue the work of THE AMERICAN ART STUDENT, which we founded in 1916, and which the call of war forced us to suspend in 1918.

THE PUBLISHERS.

THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
21 Park Row
New York, N. Y.



Rapidly made study plan for character and movement.

THE NATIONAL ART STUDENT

PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING COMPANY
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*
J. VINTON STOWELL, *Associate Editor*

BERNARD KRAMER, *Managing Editor and Treasurer*
CAROLYN J. TOWNSEND, *Art Editor*

SUBSCRIPTION, TWO DOLLARS A YEAR

SINGLE COPIES, 20 CENTS

VOL. III

APRIL, 1921

No. 1

DYNAMIC SYMMETRY IN THE CLASSROOM

THE last few lines of Mr. Hambidge's article in the *Diagonal* on the work of the students in the life and illustration classes in the New York School of Fine and Applied Art are self-explanatory: ". . . when this school term closed these students, themselves taking the initiative, asked to have a course of lectures on logic." In fact, the introduction of a prescribed, not elective, course on logic, coming as it did by request of the students, is inevitable; Dynamic Symmetry being in truth the graphic expression of logic.

The compositions reproduced in this article were done either entirely without the model or through reference prompted by an intelligent understanding of its uses.

Stress is constantly laid upon the power of understanding. We cannot suggest what we do not know. That the artist entirely without the knowledge of the laws of Dynamic Symmetry commits himself to an arbitrary shape when he chooses the size of his canvas or accepts a commission to decorate the pages of a magazine or the walls of a building, and even when he makes

a spontaneous note on a piece of paper, becomes obvious; and his results, if he has a good set of intellectual habits, are worthy in proportion to his power to react to the fundamental truths of space understanding.



The students' questions are invited and through dialectics they soon convince themselves. In the matter of sports and games, the one who plays must first learn the rules, without which the game ceases to hold the interest of the participant or observer. The diagonal and resultant space arrangement (areas) of a root-five rectangle give the students their first insight to the order of the human figure and they react to a basic truth, viz., the movement can never be greater than the diagonal of the containing shape. With the model posed from five to ten minutes, a few definite strokes are made and an impression of life given, seldom realized through dogged application alone. The result

is pinned on the drawing board and by the simple process of projecting the diagonal they have a working space of similar shape, though greater in area, and the logical means of quickly transferring the theme without losing the spirit. Thus they constantly keep in front of them their



Study plan for a black and white drawing.

own impression—in most cases one of spontaneous charm. In progressing from general to particular truths they find, as Amiel found, “the search for truths often defeats truth.” The errors are understood and can be located in their own graphic record.

About the middle of the year the students of the illustration class were given the problem of drawing a chair; and told that the subject must be accessible, as it was safe to assume that each student lived in a room, also that in the room there would be chairs or at least a chair. The character alone of the chair was of importance, in that by close observation and graphic delineation they could tell the character to the spectator. When the work was done they were requested to take the next logical step by the simple process of turning the chair in their minds forty-five degrees and drawing it from memory. They could thus prove themselves to themselves. Various similar appeals to their

reason were used, with the result that the old withering fault of charging to circumstances what they owed to themselves—“the model moved,” “I was unable to find material,” etc., was eliminated. As much as possible the use of the term “model” was discouraged and constant endeavor was made to make them realize that its relation to their work is comparable to that of the sextant to the mariner—something to make observations with; a base for compositional schemes. They learn to apply the rhythm of movement and its underlying structural truth; thus the picture grows in conformity with nature’s plan and individual and personal interpretation become inevitable. The reader will gather from the foregoing that the method employed is in direct opposition to the atelier system, which we know is calculated to crush all personality except in the strongest spirit. In short Dynamic Symmetry teaches us *why*, not *how*.

The accompanying reproductions of the students’ work, which represent a few among many of equal merit, prove the wisdom of appealing first to their reasoning power. It has been a strong conviction with the writer that through this and only this process could beginners be taught to think as artists and realize joy in creation, without which no work reveals the individual characteristics of the artist.

I* will further illustrate by stating the following incident because of its possible universal application:

I noted one day upon entering the life class, a general lassitude, the model was excellent in character, but being seated had relaxed and the students with him. The air of the room was close and of a temperature considerably higher than other rooms.

I requested several students near at hand to discontinue drawing and to observe the model, which they did. He gradually succumbed to a half-sleeping condition, where-

* These paragraphs were added by Mr. Giles to this article, which originally appeared in *The Diagonal*. We are indebted to the Yale University Press for furnishing us with the illustrations which accompany the article.—
ED. NOTE.

Though the greatest truths are, as the greatest men, the simplest; still that very directness of simplicity is the most difficult quality of attainment.

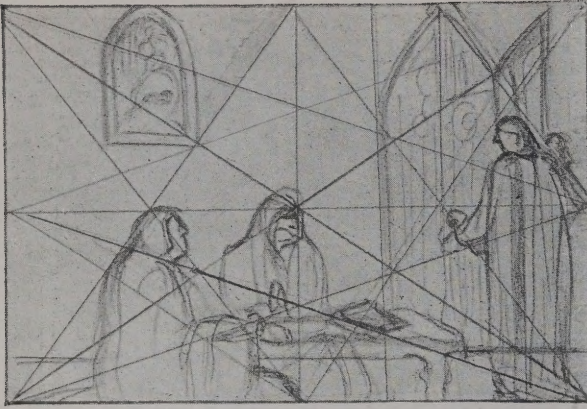


SKETCH BY STUDENT

upon I asked these students to observe the rest of the class. As the model nodded the students were seen to nod with him. The rest period coming fortunately, I suggested that the model who was a dancer rest by taking a few poses in movement, giving the steps of a simple "fandango". As he began to dance I requested the students to particularly note the geometric order of the figure in movement, and how in the dance the model passed from one imaginary square to another alongside of it, in fact, into the square root of 4, and that he repeated 2 movements in each square, first to the right, then to the left. By means of this illustration the students soon reduced the rhythm as a poet would to 4 beats and with their

knowledge of making a brief geometrical notation, reduced the rhythm of the dance to 4 movements.

This process aroused the liveliest interest, the air itself seeming to change and when the model rested there was a spontaneous outburst of applause in response to which he made an elaborate stage bow. Some of the students caught this additional action completely with a few definite strokes, showing the stress and strain produced by the action, that is to say: the engineering of the human body in action, which is known to the students as dynamic symmetry, and which can be applied readily. Their knowledge made them realize joy in study, and brought to them clearly that without basic under-



Three stages in the development of a plan.

standing they would have been lost entirely.

The simple question whether if they wished to construct a horse pulling a cart,

would they observe the horse standing still or pulling, eliminated much of the literal-minded attitude, and the larger percentage saw that the only way to construct a danc-

The artist tells his state of mind when he gives an expression of his impression.



The beginning of the
Rough Plan

ing figure was to have him dance, and the only way to construct a horse pulling a cart was to observe him pulling one.

A further result and logical sequential development was that the student instead of making more or less clever imitative sketches of incidents outside the classroom, now studies the analysis and organization, geometrically, and has a comprehensive

shorthand note, which he develops later, not from memory, but from understanding. They think as artists.*

I use the term "artists" in its truest sense, as implying an individual of creative, not only imaginative power, because as surely as the modern architect is indebted to the engineer, so is the painter indebted to the logician within him-



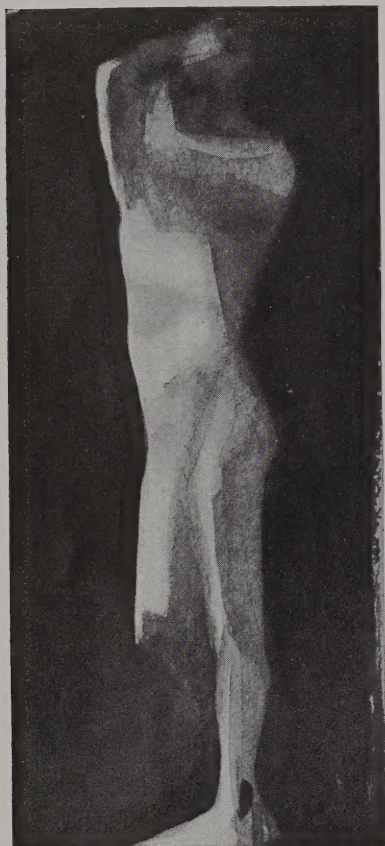
The whole universe sings in harmony and stimulates an esthetic reaction in the creative artist.

Sketch for an illustration.

self. Again we come in opposition to a generally accepted creed—"Art for art's sake"—a falsity which now literally means "painting for paint's sake." The objection of these devotees, reduced to a phrase, is that an acceptance of dynamic symmetry would reduce art to mathematical

precision and resultant rigidity and formalism. The answer these students give is, I feel, to an open mind, conclusive. "They rejoice in the knowledge of freedom in that they conform to law."

HOWARD GILES.



Imagination
Fig. 3
(left)



Five
Minute
Memory Study
Fig. 4 (right)

A FLUID OF MIRACLES

If you will buy a jug of varnish remover at the material counter you will have in your possession a fluid that will perform miracles. No matter how much dry paint has accumulated on your palette, if you will paint it all over with this varnish remover and set it aside for fifteen minutes, the dry paint will then be soft and can be scraped off in long strips with a palette knife. If heat is used to soften the dry paint on an old palette it will warp. If you try to

scrape down the old paint you will ruin the surface of the palette. When your paint box or sketch outfit has become smeared with paint apply varnish remover over the whole surface and in a few minutes wipe off clean. Of course the varnish on the outside of the box will be destroyed, but a coat of shellac can be applied and will dry in ten minutes. Brushes you have neglected to clean and that have become hard need not be thrown away. Let them soak twenty minutes in varnish remover, after which they may be easily cleaned.

RODIN'S MESSAGE TO ART STUDENTS

An article given to Paul Gsell, shortly before the great sculptor's death, and translated from "La Revue", Paris

The pages you are about to read were dictated in the spring of 1911 by Auguste Rodin in his garden at Val-Fleury. The readers of *La Revue* remember the admirable discussions on art which the master published in this magazine, and which later he collected in a book. When he reread the manuscript that we are publishing here, one scruple presented itself to him: "There are," he said, "sentiments too ambitious for a living person to utter. Keep them. You will print this advice later."

You young people who wish to be the officiating priests of Beauty, perhaps it may please you to find here the résumé of a long experience. Love devotedly your masters who preceded you.

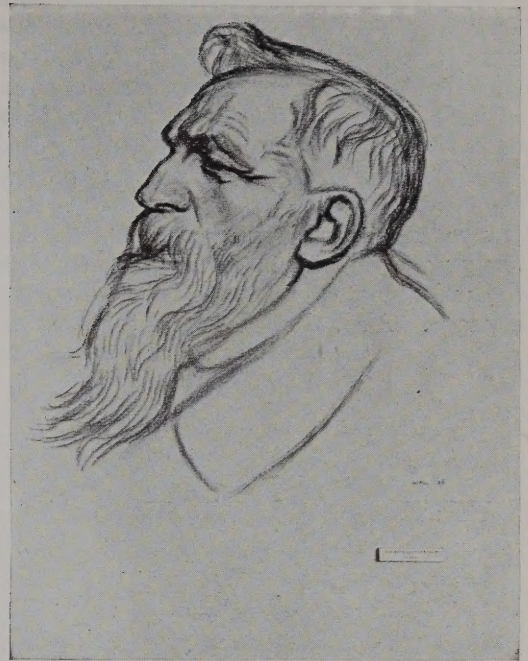
Bow before Phidias and before Michael Angelo. Admire the divine serenity of the one, the wild anguish of the other. Admiration is a generous inspiration for noble spirits. Guard yourselves against imitating your elders. In respecting tradition, know how to discern what a rich treasure it eternally contains: love of nature and sincerity. These are the two strong passions of genius. All have adored nature, and by it have never been deceived. Thus tradition hands you the key by means of which you may escape routine. It is tradition itself, that which urges you incessantly to question reality and which forbids your submitting blindly to any master. That nature might be your only goddess.

Have absolute faith in her. Be sure that she is never hideous, and limit your ambition in being faithful to her.

Everything is beautiful for the artist, for in all being and all things, his penetrating look discovers the character that is to tell the truth within, which may be seen through the form. This is the truth, it is beauty itself. Study religiously: you could not fail to find beauty because you will encounter truth. Work with tenacity.

You sculptors, fortify yourselves in the perception of penetration. The intellect familiarizes itself with difficulty—with this notion. It acquires only a sense of surface distinctly. To imagine the forms in depth is difficult. It is, however, your duty.

Before everything, establish clearly the great



AUGUSTE RODIN

Drawing by William Rothenstein.

design of the figures which you chisel. Accentuate vigorously the important points which you would give to each part of the body, to the head, to the shoulders, to the legs. Art demands decision. It is by a flight of lines, which you plunge into space that you possess yourself of depth. When your plans are arrested all is found. Your statue lives already. Your details come into being, and dispose of themselves thereafter. As you model, never think of the surface, but in relief.

Oh, that your mind would conceive of all surfaces as of something with a force back of it which pushes it from behind. Picture yourself all forms as if pointed toward you. All life rises from one center, then it germinates and expands itself outwardly from within. In like manner, with beautiful sculpture, one always predicts a powerful impulsion within. It is the secret of ancient art.

You painters, observe in the same fashion the reality of penetration. Look, for instance, at a picture of Raphael. When that master represents a person full view, he makes the chest appear obliquely at a distance, and thus does he create the illusion of the third dimension. All great painters fathom space. It is in the sense of mass wherein resides their power.

Remember this: there are no traits, there is but volume. When you draw, never occupy yourself with contour, but with relief. It is the relief that governs the contour.

Art is but sentiment. But in the science of mass, of proportion, of color, without the trained hand, the most active sentiment is paralyzed. What would become of the greatest poet, in a strange land whose language he ignored? In the new generation of artists, there are some poets who unfortunately refuse to learn to speak the language. Also, they do naught but mumble.



EVE

This heroic figure in bronze, now in the Metropolitan Museum of Art, New York, was made from the original plaster retained by Rodin at Meudon.

In accordance with a bequest by Mr. Thomas F. Ryan, a number of sculptures by Auguste Rodin have been collected by the Museum with the purpose primarily of enabling students of sculpture in this country to study at first hand a representative collection of original works by this greatest of modern masters. The accessions number in all more than thirty pieces.

The Metropolitan Museum also owns seven drawings in pencil, ink, and color executed by Rodin.

Have patience! Do not count on inspiration. It does not exist. The only qualities of the artist are wisdom, attention, sincerity, and willingness. Accomplish your task like honest workmen.

Be true, young people. But this does not signify that you should be dully exact. There is a low exactitude like that of photography and of molding. Art does not commence but with the inner truth. Would that all your forms, all your colors would translate your sentiments.

The artist who is content to deceive the eye and who slavishly reproduces the details without reference to their value will never be a master. . . . In the monuments of our public squares, one distinguishes only riding coats, tables, stands, chairs, machines, balloons, telegraphs. No inner truths, hence no art. Be horrified by this frippery.

Be profoundly, shyly truthful. Do not hesitate to express what you feel, even when you find yourself in opposition to the ideas received. Perhaps you will not be understood at first. But be not afraid to remain alone. Friends will soon come over to you; for what is profoundly true for one man is for all.

However, let there be no grimaces, no contortions to attract the public. Simplicity, naivety.

The most beautiful subjects present themselves to you, for these are those you know the best.

My very dear and very great Eugène Carrière exhibited a genius in painting his wife and his children. It was sufficient to him to glorify maternal love to be sublime. Masters are those who look with their own eyes at what the entire world has seen and who know how to perceive beauty out of that which is too familiar to strike other intellects.

Bad artists always wear the other people's glasses. The great point is to be moved, to love, to hope, to vibrate, to live. To be man before being artist. True eloquence derides eloquence, Pascal used to say. True art derides art.

Welcome just criticism. You will recognize it easily. It is this which will confirm a doubt with which you are besieged. Do not let yourself be deceived by those which your intelligence does not accept.

Do not fear unjust criticisms. They will shock your friends. They will force them to reflect upon the sympathy which they convey to you, and they will attract attention more resolutely when they discern the motives better.

If your talent is very new to the public you

will at first have but few sympathizers and you will have a host of enemies. Do not become discouraged. The first sympathizers will triumph for they know why they admire you; the others do not know why you are obnoxious to them; the first are passionately for the truth, and they recruit new followers incessantly; the others do not manifest lasting sympathy for their false opinions. The first are tenacious, the others are shifted by every wind. Victory for truth is certain. Do not lose your time in establishing mundane or political alliances. You will see many of your friends attaining honor and fortune by intrigue. Some among them are, however, very intelligent, and if you undertake to cope with them on their ground you will consume as much time as they, that is to say, your entire existence; not a minute will remain for you to be the artist.

Love devotedly your mission. There is none more beautiful. It is far loftier than the ordinary man can believe. The artist furnishes a grand example. He adores his profession, the most precious reward is the joy of doing well. One actually persuades workmen, unfortunately for them, to hate their work and to bungle it. The world will never be happy until all men possess the minds of artists, that is to say, when they take pleasure in their work. Art is once more a grand lesson in sincerity. The true artist always expresses what he thinks at the risk of upsetting established prejudices.

Now, can one imagine what marvelous progress would of a sudden be realized if absolute truth reigned among men!

Oh, how society would quickly free itself of the errors and ugliness to which she has confessed, with what rapidity our world would become a Paradise!



Study for a hand.—AUGUSTE RODIN

THE ARTIST AND HIS CLOAK

The artist is traditionally supposed to be a peculiar fellow, and usually does his best to live up to it. If he plays eccentric tunes on his keyboard of self-expression, all the way from untidiness to dissipation, the crowd is inclined to recognize him as belonging to the genus "Genius" and to give him the palm.

He cultivates the pretty quality of Personality, and makes much of it. He advocates self-expression for every one.

Along about this time he feels his cloak grow heavy and throws it aside. If he is eccentric enough, the crowd helps him off with it, because his cloak is the Cloak of Obscurity, and they count it a poor thing.

We may as well leave him here, because with the removal of his cloak, the Genius has finished his work.

Somewhere back along the road comes walking the Pilgrim Artist, and his cloak is dark and thick and warm, and he buttons it tightly under his chin.

He does not know whether he has Personality or not. In fact, he hopes he hasn't, because he has heard of it so often from the cotton-batting crowd that it fills his mouth with fuzz when he thinks of it. Self-expression does not interest him, because he is preoccupied with the glorious expression of Life.

He hears sound, born from the passing of the wind through the pines, and when life blows through his own heart, a song is born which he expresses.

But he does not call it self-expression.

He bows his head before the power of life, as the pine bows her topmost branches to her lover, the wind, and from each contact there is birth, of sound, of motion, of beauty.

The Pilgrim Artist knows that his cloak is his jewel, and he wears it close, as far down the shining road as he may, until his pictures and songs are known and loved, and the crowd seeks him out, somewhat disappointed that any one so great should be so "plain".

If they can not take his cloak from him, they look through it with their searching lights.

If he wears the flower of love close to his heart, be sure they find it.

He has given them Beauty, and they will have nothing less than the fragrance of the blossom at his heart.

The Pilgrim Artist is so happy a-pilgriming and a-singing. God give him a thick cloak!
(Reproduced through the courtesy of
"Roycroft" of E. Aurora, N. Y.)

THE NATIONAL ART STUDENT

Established in 1916 as THE AMERICAN ART STUDENT.

BERNARD KRAMER, *Managing Editor*

WALTER W. HUBBARD, *Editor*

Published 12 times a year by

THE AMERICAN ART STUDENT PUBLISHING COMPANY AT
21 Park Row, New York.

Subscription, per year \$2.00 Single Copies, 20c
Canadian and Foreign Countries, \$3.00.

Copyrighted 1921, by the American Art Student Pub. Co..

VOL. III

APRIL, 1921

No. 1

ABOUT OUR COVER DESIGNS

Several friends of art students, who wish to have their names withheld, have contributed a fund, from which a sum of money will be paid each month to the art student whose design for the cover of THE NATIONAL ART STUDENT is accepted. These friends feel that such a fund will aid to encourage and stimulate deserving art students.

The designs which are submitted to the publishers will be judged by a committee of well-known artists. It is suggested that the drawings which are offered for cover designs be made to reproduce in a space 6¼ inches square.

A check has been mailed to Miss Marjorie Clarke, a student of the New York School of Fine and Applied Art, who made the sketch which appears on the cover of this issue.

THE HAMBIDGE RESEARCH

In the December, 1917, issue of this publication, we made the following statement in reference to the Hambidge Research:

"The Jay Hambidge discovery is clearly the greatest discovery in art in twenty-two centuries. When its full significance becomes known to the art world, it is certain that the methods of instruction available at the art schools today will be revolutionized completely. It is based, not upon theories, but on principles that are incontrovertible. Incidentally, it explains certain half-truths embodied in so-called modern art."

The statement, that the methods of instruc-

tion at the art schools would be revolutionized as a result of the Hambidge Research, was a bold one to make at the time, but developments have justified what we said.

Men like Robert Henri, Howard Giles, and George Bellows have become students of the laws of dynamic symmetry underlying the art of the ancient Greeks. Art students are quick to grasp these principles, which enable them to work freely, without being restrained by the absence of skilful draughtsmanship.

"I would give my immortal soul if I could sign my name to that drawing!" exclaimed a great artist, who caught sight of a sketch worked out on the principles of dynamic symmetry. The artist did not know that the drawing was the work of a seventeen-year-old student, attending her first year at an art school. The sketches which illustrate the article by Howard Giles in the front of this issue were drawn by beginners, who are students of Mr. Giles; and it needs but a glance at these illustrations to reveal to the reader the importance of this method of instruction.

We continue to predict that the Hambidge Research will completely revolutionize the present methods of teaching art in the schools. It is a matter of pride to the publishers of THE NATIONAL ART STUDENT that the first printed discussion on the Hambidge Research appeared in this magazine in December, 1917. We can promise our readers a series of articles on the subject, written by some of America's greatest artists.

Mental Perspective

It is well to gaze back upon your thoughts for the whole day at night as you retire. Often something you have been trying to understand and think out will loom up before you with startling clarity.

Test Oil Colors

The colors that one uses should be tested as to their permanency and durability. Arrange all your colors on a dry canvas so that each one can be cut in half. Put one-half in a rather dark corner of the studio and expose the other half to the sun for six or eight months, then compare the two halves. The colors that have stood the test will be permanent for at least a few centuries.



"PANEL OVER THE ENTRANCE TO A MAUSOLEUM"
Awarded First Medal.

T. Famiglietti

Beaux Arts Institute of Design

126 EAST 75TH STREET, NEW YORK

Programs for the exercises in composition in any of the following departments will be mailed on request

Department of Sculpture:

Awards Made at the Judgment of February 7, 1921

Jurors—Messrs. Victor Salvatore, Jean Juszko, Edward McCartan, Lloyd Warren, Frederic C. Hiron, F. Lynn Jenkins, Harry R. Ludeke, Anthony de Francisci, Robert G. Eberhard, Leo Lentelli, Ulric H. Ellerhusen, Salvatore Biletti, Edmond T. Quinn, John Gregory.

Monthly Exercise in Composition No. 5. Subject, "Panel over the entrance to a mausoleum." Twenty-six models submitted. First Medal, T. Famiglietti; second medal, F. P. De Luna, L. Worswick; first mention, J. Ruhl, F. P. De Luna, L. Maldarelli; second mention, J. Ruhl, F. P. De Luna, P. Waese, P. Waese, S. Reine, C. Parducci, E. R. Amateis.

Life Modeling Classes: Mr. Edward McCartan's Class—Second Medal, F. C. Fischer; first mention, T. Mellilo, P. Waese; second mention, A. Block, E. Shwab. Mr. Salvatore Bilotti's Class—First Mention, P. Waese, P. Cammarata; second mention, T. Mellilo. Mr. Edmond T. Quinn's Class—Second Medal, G. E. Tolentino; first mention, S. Reina.

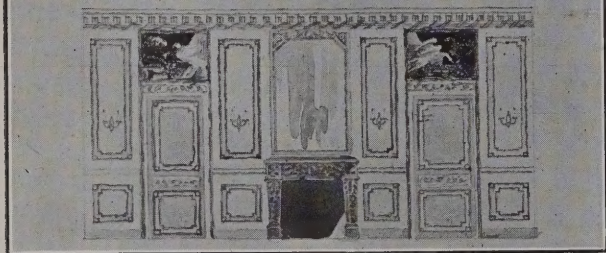
Architectural Ornament: Mr. Harry R. Ludeke's Class in Classic Ornament—First Mention, S. D'Angelo, C. M. Chambellan, S. Santore; second mention, S. Santore, A. Novenski.

Nature Study: Second Mention, S. Santore, S. D'Angelo.

Department of Mural Painting:

Awards Made at the Judgment of February 8, 1921

Jurors—Messrs. R. K. Ryland, Allyn Cox, Lloyd Warren, Chester Aldrich, Ivan G. Olinsky, Arthur S. Covey, Ernest Peixotto, Miss Katharine B. Child.



"A PAIR OF OVERDOORS"

Grace L. Taggart

Second Medal

Monthly Exercise in Composition No. 5: Subject, "A pair of overdoors." Thirty sketches submitted. Second Medal—Hildreth Meiere, Grace L. Taggart. "Atelier", Denver, Colo.—Yale School of Fine Arts: First Mention, Raymond Eastwood, Eustace P. Ziegler; second mention, Helen Dowling Rice. Carnegie Institute of Technology: Second Mention, R. Guen-

ther, H. Ferguson, — Langworthy.

School of Fine Arts, Crafts, Etc.: Boston, Mass.—Second Mention, A. Abbott, H. G. Newnham. "Atelier", Denver, Colo.—Second Mention, Nora E. Cook; first mention, Hildreth Meiere, William Steene, L. Thoron, Portia Geach; second mention, Goldie Jacobs, E. Howard, L. Mellichampe.

DEPART. OF INTERIOR DECORATION—AWARDS Made at the Judgment of January 25, 1921—

Jurors—Messrs. Lloyd Warren, H. F. Bultitude, H. Moran, J. F. Copeland, E. F. Tyler.

Problem in Elements—III: Subject, "An Italian Renaissance Collection." One design submitted. First Mention, A. Frati, B. A. I. D. Atelier.

Projet III: "Subject, "An Italian Renaissance Sala." Four designs submitted. B. A. I. D. Atelier—First Mention, E. Schiffert; second mention, E. Johnson. School of Fine Arts, Crafts, etc., Boston, Mass.—Second Mention, Laura M. Nielsen.

NEWS NOTES

Dayton, O.—The use of cartoon and illustrative chalk talks as a medium of expression is not beneath C. E. Steffey, general sales manager, who recently made very effective use of his ability along that line in talks to his National Cash Register organization. At their last convention scenic artists were employed to depict a bridge across a river representing the "Readjustment Period". Valuable use was made of side pillars, a keystone arch, and a large landscape drop. This is but one of the many ways art students and illustrators of Ohio have found means to "keep the ball rolling" in their own lines of endeavor.

Dayton's new reservoir will be a thing of artistic beauty as well as practical use. R. Gaylord, artist and draftsman with the city engineer's office, has just completed the drawings and plans.

Jacob Ammann, a former Ohio bartender, has taken up landscape painting as a means of livelihood since the advent of Bevo, and has already finished some interesting studies which have been exhibited in Dayton.



"PANEL OVER THE ENTRANCE TO A MAUSOLEUM"

L. Worswick

Awarded Second Medal, Beaux-Arts Institute.

STUDENTS' WORK

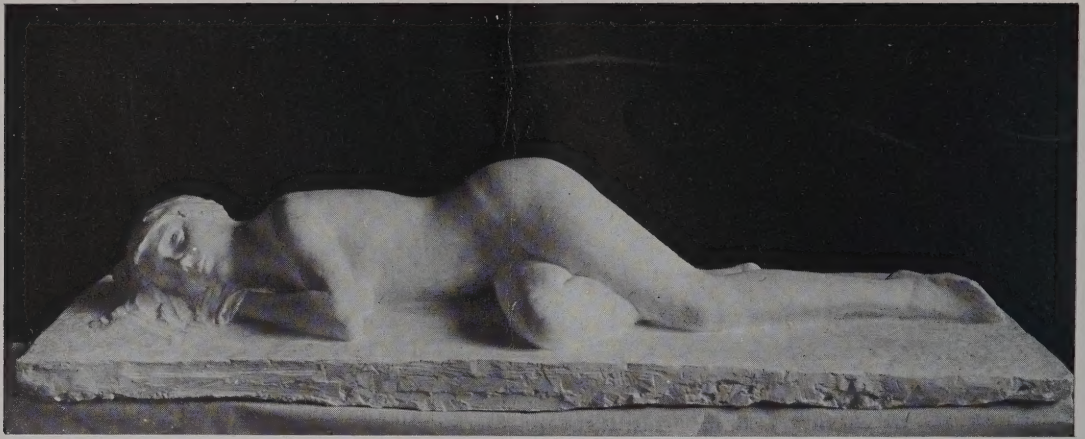
Although the quality of work done in the art schools decreased during the war, there has been a marked improvement in the past two years. The attention of the reader is called to the various examples of students' work reproduced in this issue.

The Yale University School of the Fine Arts, New Haven, Conn., occupies an eminent position among the best art schools in the country in respect to the possibilities of study it offers, and the high standard of work its students produce. The modeling from life, and the composition study for a fountain, both of which are reproduced on page 20, were made by E. Louise Guernsey, a student in the sculpture department of the Yale School. Edna F. Edell and Florence Sims, whose work is shown on page 23, are also students of this school.

The sketch appearing on the cover of this issue was made by Marjorie Clarke, of the New York School of Fine and Applied Art. Miss Clarke is a student in the class of Howard Giles, who wrote the article on "Dynamic Symmetry in the Classroom" appearing in this number. The drawings accompanying the article, as stated elsewhere, were also made by students of Mr. Giles, most of whom are beginners.

The wood block print, and the poster by M. Gladys Rockmore, both of which are shown on page 22, and the specimens of pottery shown on page 25, are the work of students of the Art Institute of Chicago, the largest art school in the country.

The Cleveland School has an excellent department of sculpture. A student of this department modeled the two figures reproduced on page 21.



MODELING FROM LIFE

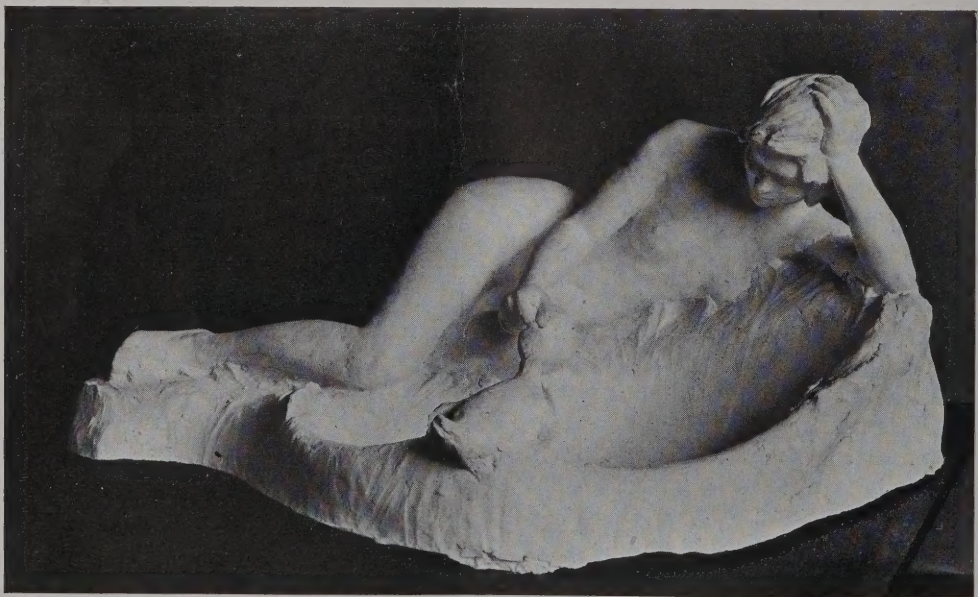
E. Louise Guernsey

Yale University School of Fine Arts.

CHOOSING A DRAWING PAPER

The art student of today is particularly fortunate in the matter of material. The ease with which he can procure drawing papers, canvases, colors—excellent in quality and comparatively inexpensive, even under present conditions—would turn an old master green with envy. The water-colorist, with whom this article is chiefly concerned, is perhaps the most fortunate of all in this respect, and particularly in the matter of papers. He can obtain papers of

every necessary size, substance and surface, either in sheet form or ready mounted for his use. It may be argued that ease in procuring material is not everything, and that some painting material is not as good as it used to be when art was younger. This may be true of a few of the things that the artist uses, but it is certainly not true of paper. Hand-made paper, which is what the water-colorist needs, is better today than it ever was. It is made from better materials than formerly, while to the manual skill of the paper-maker has been added the knowledge and experi-



COMPOSITION STUDY FOR FOUNTAIN

E. Louise Guernsey

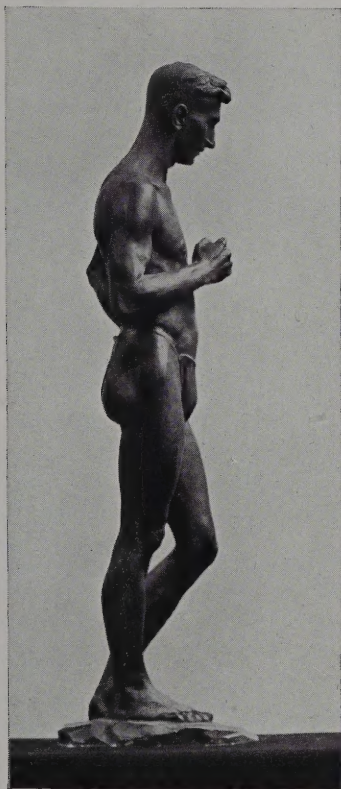
Yale University School of Fine Arts

ence of the paper chemist. It cannot be denied, therefore, that in this respect the water-colorist of today has a great advantage over the early workers in this medium. In order that he may turn this advantage to good account it is necessary that he should know wherein lie the particular excellences that should be sought for in drawing paper. It is the aim of this article to assist the student to select such drawing surfaces as shall be a real help to him.

It is true that many an artist has done great work on poor paper, but it must be conceded that

have characterized his work had he been as scrupulous in his choice of paper as was Turner.

You will agree with me, Mr. Art Student, that difficulties enough lie in the path of the water-colorist without his having recourse to a paper which presents new obstacles for him to surmount. In fact, you should aim to use a paper that will respond instantly to your every touch, so that as you work you may be as little conscious as possible of the paper itself. Your paper is just as much an instrument as your brush. Suppose you compare it for a moment



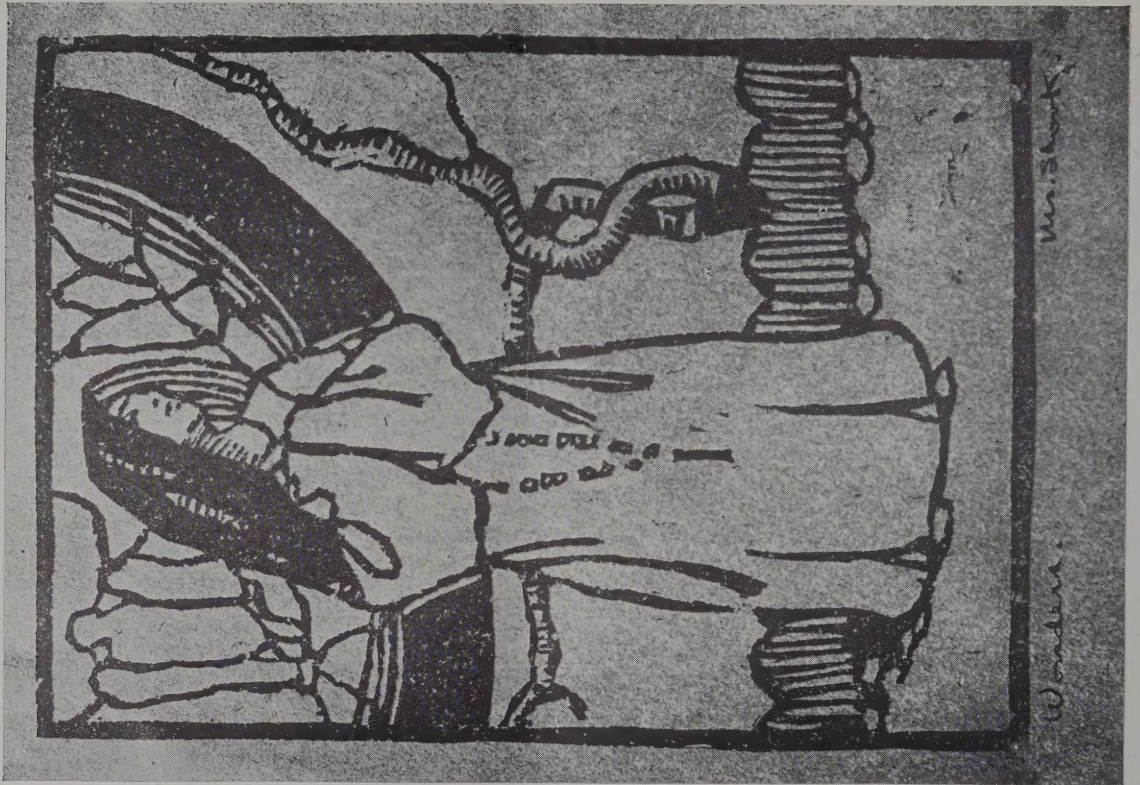
Sculpture Department
Cleveland
School of Art



his work has been good, not *because* of the paper he used, but *in spite of it*. That only proves the genius of the man, not the worth of the material. Mr. Hoppe would doubtless defeat me in a game of billiards if he used his umbrella as a cue, but that does not prove the superiority of the umbrella over the cue as a billiard player's medium. Some artists of note, David Cox for instance, have actually shown a preference for inferior papers, but the example is not a safe one for the student to follow. No one will deny the consummate skill and power of David Cox, yet it is probable that greater purity would

with some *musical* instrument, say a violin. To insure an accurate expression of your emotions, your violin must respond to each variation of touch from your bow; deep true tones answering immediately to the challenge of the strong firm stroke, while the lightest lingering touch must awake unfailingly the faint far echo that you seek. You would not attempt to render an exquisite composition upon an instrument that lacked this quality of response, yet many an art student is trying to do practically this very

(Continued on Page 27)



Made by students of the Art Institute of Chicago.

KERAMIC SECTION

China Painting to the Front

By FRANK L. NEUSCHAEFER

It is very gratifying to those in the field of Ceramics to note the enthusiasm displayed during the past year by so many people, especially the students. Unusual activity prevails in the schools and studios, and classes are gradually swelling to capacity limits.

army than heretofore. Many lessons have been learned by those artists who were able to stick to their palettes through these difficult years, and greater is the knowledge now to be imparted to the students than heretofore.

From the naturalistic painting of not so many years ago, many departed for the possibilities offered through the conventional or semi-conventional styles, which appeal to perhaps the majority and which especially offers satisfac-



Work of students of Art Institute of Chicago.

China painting, an art permitting not only the expression of beautiful ideas, but also producing, at the same time, objects of material usefulness, has suffered severely during the past six years.

The shortage of china and other materials, due to our being cut off from foreign sources of supply and the turning of minds to the sterner necessities during the world conflict, wrought havoc in the rank and file of our artists. The reaction, due to the return from pursuits in aid of the successful prosecution of the war to the more beautiful things in life, and the ability to obtain in rapidly increasing quantities the various grades of European china has brought not only the painters back to their work, but also is attracting greater numbers to the Ceramic

tion to those with a sense of appreciation for individual expression or conception woven around the natural.

Many problems confront both the student and the experienced artist, situations arising which sometimes discourage. At such times a little advice from some one whose studies have included similar problems, makes possible the overcoming of obstacles, and permits fresh sailing. In this department and through these columns the attention of the editor and associate editors will be given to the solution of problems and to questions confronting our readers. Our pages will act as a tonic—always, to freshen and spur to greater efforts, to tell something new, and to keep our NATIONAL ART STUDENT readers in tune with the times.

The opportunities which the future offers in china and glass painting are great: the pleasant conduction of a class or the profitable sale of work. Many thousands of craftsmen have been taken away from us by the war, and more schools are needed; the teachers for which must come from among the students of today. With the development of the students will grow a pride in the advancement of the work of American artists.

The teachers will be especially interested in these columns and their suggestions, advice and expressions are at all times invited. From time to time interesting messages and instructive articles will appear by associate editors recruited from among the country's leading artists whose unselfish aim it is to give to the students of our country the knowledge which their years of work have earned. Postings will be given on the general styles of work being done, where materials may be obtained, etc. Works of eminent decorators will be reproduced, thereby offering both aid and suggestion.

In using these columns, communications and letters should be addressed to the Ceramic Editor.

As the work of the china painters is sure to grow with leaps and bounds under the present inspiring conditions which are but a small sample of what the future holds for us, so will the Ceramic section grow, and so will the good grow which its influence will work.

PARIS TO HAVE ITS FIRST AMERICAN ART SCHOOL

Following on the heels of the Colleges of Fine and Applied Arts established at Bellevue, Allery, and Beaune, France, by the United States Army Educational Corps for the instruction of its soldier students immediately after the war, there is to be established in the heart of Paris an American Art School.

Credit for the idea and the carrying out of this undertaking which can do naught but further the best interests of art in this country as well as advancing the friendly relations already existing between France and the United States, must go to Mr. Frank Alvah Parsons and the New York School of Fine and Applied Art, 2239 Broadway, New York City.

The persistent demand by architects that interior decorators shall better understand the essentials of architecture, by the interior decorators that students shall be given a more thorough professional training, by a more cultured public taste demanding that there be a greater measure of harmony between the purpose and process of these two professions, is the fundamental reason for the establishment of this school.

The school will occupy large, comfortable studios at 16 Avenue Wagram, within a stone's throw of the famous Arc de Triomphe. The school work, from June 1st to September 1st, as well as museum sketching, etc., will be under the direction of William M. Odom, Miss Grace Fakes, and Miss Mary Hervey, of the New York school.

Special lectures and criticisms will be given by Walter Gay, William Campbell, Ogden Codman, M. Le Baron de Serley, Frank Alvah Parsons, and others; the class itinerary including six weeks in Paris, two weeks in Versailles, a week in Fontainebleau, two weeks at Tours and the Loire Valley, and a week devoted to short trips to Compiegne, Malmaison, Chartres, and Blois.

London, Eng.—It is with great regret we announce the death of one of the Empire's greatest pen and ink artists, Fred H. Townsend. Mr. Townsend, whose cartoons and illustrations for *Punch* secured for him an enviable international reputation, was the first art editor of that publication, and an uncle of Miss Carolyn J. Townsend, first art editor of *THE AMERICAN ART STUDENT*. His was ever an interesting personality, both as a man and as an artist, and he has been a well-wisher for *THE AMERICAN ART STUDENT* ever since its first issue. Shortly before his death he contributed a brief but inspirational article for this publication which will be used in the near future. His successor as art editor of *Punch* is Frank Reynolds, also a well-known English pen and ink artist.

Madrid, Spain.—Mr. Carl N. Werntz, president of the Chicago Academy of Fine Arts, accompanied by Mrs. Werntz, is spending some weeks in Spain and Portugal studying industrial arts and making the best use of what spare time he has in securing sketches.

Prior to his departure Mr. Werntz explained to a staff writer of THE NATIONAL ART STUDENT that his object was to get a new angle on the industrial arts. "Commercial art," he said, "has secured the firm foothold it needed in America, and is today practically a fine art. Every one goes to Germany when they think of industrial art, but I believe our new ideas, new thoughts, inspirations and creations must come from new sources; and in both Spain and Portugal industrial art has already reached a very high degree of development."

ENGRAVINGS FOR ADVERTISERS

(Continued from page 24)

The Printing End

In regard to the printing of your advertising matter there are many things to remember:

1. Use a size of paper that will cut without waste. A large folding machine company has prepared a folder containing thirteen sizes of booklets, house organs and catalogs that cut without waste from standard sizes of paper.

2. Make sure that the halftones are ordered with proper screen to print well on the grade of stock selected for the job.

3. Select a type face that fits the subject, where possible. There are heavy and light type faces. Some suggest massiveness, others delicacy. If you are featuring something feminine, use an appropriate type face such as Goudy or Kennerly, and not a strong, heavy face as should be used in a machinery book. Do not crowd.

4. Color is another thing to be considered. The selection of extra colors is a thing that may make or mar your printed material. To me blues, pinks, lavender and the pastel shades are suggestive of things dainty, while the brighter and stronger colors, such as reds and vermilions, suggest massiveness. Use the bold and strong colors for bold and strong subjects. In short, treat your advertising subject as a being and dress it accordingly.

CHOOSING A DRAWING PAPER

(Continued from page 21)

thing. He (and chivalry alone restrains me from adding, "or she") will spend considerable time in the art material store trying brush after brush until he finds one that just points as he wants it to, then he will call for a sheet of so-and-so and take it along almost without looking at it. And when he gets to work on it, and the color doesn't go right, either refusing to be dis-

tributed evenly or else soaking in and drying rapidly with a nasty hard edge, the student sighs or swears—as the sex may be—and sets to work laboriously rubbing in or sponging out. And the last state of that picture is worse than the first.

I believe it is usually contended by masters in watercolor that a wash should be laid right the first time, once and for all. This is not easy of accomplishment, though it should always be aimed at, but let it be understood that on an inferior paper it is well nigh impossible.

Look well at every sheet of drawing paper you buy. Most good drawing papers are watermarked, the best hand-mades even showing the year of manufacture. In passing, it is interesting to note that the fact of the date appearing in a water-mark has sometimes helped in exposing bogus "old masters", by proving that the paper was not made until after the death of the supposed artist. The discriminating purchaser will always select paper that is not too new, because good hand-made papers improve with age. If your paper is good, exposure to air and light can do it no harm, rather the reverse. A hand-made paper is always preferable to a machine-made because it has equal strength each way, while the latter is weaker in one direction than in the other. Moreover, hand-mades, being tub-sized, do not dry as rapidly as most machine-made papers, nearly all of which are engine-sized. Engine-sized means that the size is mixed with the pulp in manufacture, while tub-sized means that the paper has been run through a vat containing size, which is admittedly the better method.

In the manufacture of a drawing paper the sizing is one of the most important factors. It is the sizing which renders it capable of taking the color properly, and makes it able to resist the action of water, which in an unsized paper would reduce it again to a pulp. Some makers manufacture a special quality, known as "extra-hard-sized", which will stand up against the worst climatic conditions, and the best mounted boards are always made from this kind of paper only, because it can be relied upon to withstand the great pressure it must necessarily receive without allowing the paste to penetrate and spoil the working surface. Some machine-made papers have almost the appearance of hand-mades, but as a rule the wire wove marks, which distinguish them, can readily be seen if the sheet be held up to the light. No wire marks can be found in a hand-made paper.

(Continued on page 32)

POWER IN CARTOONING

While there are a few first-class resident and correspondence schools which successfully give instruction in cartooning and comic drawing, hundreds of students are still in the dark as to the fact that success in that line is impossible without the foundation of good drawing.

Some time ago the writer was speaking to Georges Scott, one of the best known artists on the staff of *L'Illustration*, Paris. After he had paid some tribute to the idea of establishing a magazine at a popular price exclusively for art students, he said that his main criticism of art instruction in our smaller schools was that, in order to hold attention and maintain a sufficient number of students to support the institution, the smaller schools of America were obliged to allow the students to try things and use color on problems considerably ahead of their field. "Of course," he continued, "the time will come when considerably more patronage will be given to art and art schools by your government and by your states and cities, as is done in France. Then such things will not be necessary."

Monsieur Scott is one of the fastest working illustrators the writer has ever had the privilege of observing. In a comparatively brief time a large sketch, possibly a section of a battlefield introducing three or four figures, can be laid out. His success lies in the months and years of patient study of anatomy, trees, architecture—and, above all—drawing. Once the sketch is made,—and it can be made speedily only when one is a master of drawing,—the finished technique, in wash, pen, or color, is a matter of the artist's taste and can take up all of his attention and concentration without erasures or corrections on faulty sketch construction or bad drawing.

There's a satisfaction in making an illustration, a poster, a cartoon, or any other piece of art work or design that others find hard to do. The secret lies in the mind. Some folks get rich by doing what is their recognized rights. Others get rich by bringing something new to the attention of men and showing them how the new thing will bless the race. This creates demand and causes riches to flow to him who controls it. But this new thing must come from your mind. Think and do and the world will take note of you. Cease thinking and you put up the sign of limitation and failure.

To those students who are in the rut of fine, niggly lines and small, weak drawings let me

recommend the study of Japanese and Chinese woodcuts and prints for boldness of brush strokes and individuality of effort. Practice making all your drawings in black and white on a large scale. Morris, cartoonist for the George Matthew Adams feature service, makes his original pen cartoons four to five times the size of the finished product. By all means get out of the "cross-hatch" and "stipple" habit; get yourself into a mental state where you feel physically, morally and artistically "free", and think of every subject, no matter how small it may seem in your cartoon, in a broad, big way. Cartooning has been recognized by every school of journalism in America as an integral part of newspaper and magazine life, and a powerful factor in politics and government.

It is none the less true in France. "That the political cartoon is often more powerful than," says the Fourth Estate, "the written or spoken invective has been demonstrated in this country as well as abroad.

"It played a part in France, not long ago, in the case of President Deschanel. Soon after he had taken up his residence in the Elysee Palace he displayed idiosyncrasies that alarmed his friends.

"The gardens of the official residence comprise a large pond. The water has been the habitat of a half dozen beautiful swans as far back as Paris can remember.

"Deschanel showed an aversion to the graceful floaters. He complained that their noise disturbed his morning rest and kept him from concentrating his mind upon his work. He insisted upon their removal.

"The question was referred to the head of the Protocole Department. That functionary consulted with the cabinet ministers and the council of state. It was learned that a law enacted in the Second Republic decreed that there should never be less than five swans in the garden pond.

"The Government hesitated to go before the chamber to secure the repeal of the enactment. The reason was that the Government feared ridicule, especially the ridicule of the cartoonists of the comic papers. The swans remained.

"But for the resignation of Deschanel the Parisian cartoonists, and perhaps those of other cities, would have had high revel."

And bear in mind that every French, as well as every successful caricaturist of the civilized world, has first of all been a master of good drawing. "A word to the wise is sufficient."

W. W. H.



STUDIOS OF FAMOUS ARTISTS

No. 1. The above photograph shows the studio of Edwin R. Blashfield, President of the National Academy.

*The safest decisions are made by
the "old man with the scythe"*

THE artist who uses Devoe Colors takes advantage of the hardest, most searching test any product can undergo—that of Father Time.

Since pre-Revolutionary days,

Devoe has been making quality paints. 166 years of experience and the traditions of quality so long a career have engendered go into the making of Devoe Artists' Oil Colors.

DEVOE

ARTISTS' MATERIALS

Manufactured by

Devoe & Raynolds Co., Inc.

New York

Chicago

ETHICS IN BUYING AND SELLING ART

Art Directors' Club takes steps to create a code by sending questionnaire to various advertising interests

The formulation of a code of ethics and professional practice for the buying and selling of art work has been undertaken by the Art Directors' Club in New York. This club has among its objects the promotion of the best interests of art, applied art and advertising by collective public participation in art affairs and is directing the work through a committee of its members.

The committee, known as "The Committee on Ethics and Relationships with Artists", has as its members: Nathaniel Pousette-Dart, chairman; Ray Greenleaf, Egbert G. Jacobson, Harry Thayer, Heyworth Campbell, Franklin Booth, Byron Musser, Pierce Johnson and Frederick R. Gruger.

The members of this committee have been drawn from the various interests represented in the club: art directors of advertising agencies, art services, publications and other businesses, free lance illustrators, designers and craftsmen.

As one of the first steps in its appointed work this committee has prepared a lengthy questionnaire. Copies of this questionnaire are now being sent to advertising agencies, publishers, photo engravers, printers, lithographers, art directors, free lance artists, art editors and illustrators.

The questionnaire, containing thirty leading questions, has a wide scope. Among some of the questions most important to the advertiser are the following:

"Write freely your opinion of the desirability and possibility of standardizing of prices for finished drawings, both advertising and editorial.

"Do you believe it would be possible and fair to standardize the cost of preliminary sketches, classified into well-understood groups, such as:

"Pencil sketches for newspaper layouts;

"Pencil sketches for magazine layouts;

"Pencil sketches for decorative designs or labels;

"Color sketches for magazine advertising;

"Color sketches for car-card advertising;

"Color sketches for poster advertising.

"Do you believe the artist should be paid for unused sketches at the same rate as for used sketches?"

"What is your opinion of giving a sketch made by one artist or service without his knowledge to another artist or service for completion?"

"What is your opinion regarding the reproduction of the artist's signature on advertising drawings?"

Among other interesting questions are:

"Where an advertising agency prepares or purchases for a client whose recognized agent he already is, layouts, sketches or preliminary set-ups not specifically ordered by that client but which in his opinion are necessary to the satisfactory conduct of the account, and these are subsequently rejected by the client, should the agency be reimbursed for them?"

"If, in the working out of a drawing, the artist contributes a new idea, other than the one originally expected and this idea is adopted, do you believe he is entitled to extra pay?"

"Write freely your opinion of the growth of art service organizations and its relation to the future of illustration and commercial art.

"Would you be interested in helping to support a school run by this club?"

"Would you uphold the decisions of a Committee on Ethics appointed by the Art Directors' Club and authorized by this club to rebuke unethical practices in the buying and selling of cover designs and commercial art, such as:

"Unrecognized commissions, graft, etc.;

"The showing of an artist's proofs by a service with which the artist has no definite arrangement to produce work;

"Reproducing from a sketch in lieu of a finished drawing when the original charge for the sketch has been made on a nominal basis.

"Reducing an artist's or illustrator's bill without consulting him.

"Would you subscribe to the organization of a confidential exchange for furnishing reciprocal information as to credit, business reputation, etc.?"

"What is your opinion of the exercise of practices amounting to boycott of artists, art services, magazines or advertising agencies as groups?"

The committee has called direct attention to the fact that the inclusion of any question does not imply that a definite position upon it has been taken.

"The code of ethics," said Mr. Pousette-Dart, chairman of the committee, "is to be prepared from the answers received in collaboration with representatives of the various other interests in the advertising and publishing fields. All

answers will be treated as confidential and will not be published. The formula of this code is but one of the efforts in our program to better conditions in our field both with art students as well as finished professionals."

"Certain practices," he continued, "have not been what we wanted them to be. The acceptance of a code of ethics will among other things make it possible to teach the young men entering our business the accepted rules of the game. After all, both the art student and advertising man just starting in the business, should learn to protect their own high standards."

Probably by the end of May the report will be completed, and if possible a summarization will be published in this magazine for the benefit of our student and artist readers.

SKETCH MAKERS

The sketches of an artist are clever and interesting—but not important.

For if an artist spent his life making sketches, simply, and lacked imagination, he would never become known as an artist. His friends would be hidden behind the Never.

Along the avenues of the Everyday, you will note on street corners and sitting at the porch of alleys—sketch makers! The sketch makers are just dabblers—that's all.

I have walked into great stores and offices and said to myself, "What a lot of sketch makers here! For I could not see the color of the leader, who made the business in the eyes of the workers.

The artist makes his sketch merely to get his bearings for a great picture. Then he throws his sketch away. It is the great work of sculpture, of painting, or of pottery that requires his application of mind and body—his imagination!

Emerson describes imagination as "the" master force. "There is always room," he says, "for a man of force, and he makes room for many. Society is a troop of thinkers, and the best heads among them take the best places. A feeble man can see the farms that are fenced and tilled, the houses that are built. The strong man sees the possible houses and farms. His eye makes estates as fast as the sun breeds clouds."

Make all the sketches you want to—till the germ of the great idea looms in front of your soul—but at that time, with fire in your heart and steel in your will, take up your brushes and—paint your real masterpiece!

You can be an artist—why be content to be a sketch maker? **GEORGE MATTHEW ADAMS.**

An Efficient Summer School

NEW YORK SCHOOL OF
FINE AND APPLIED ART

FRANK ALVAH PARSONS, President
Inquiries requested

House Planning, Interior Decoration,
Costume, Poster and Commercial Design,
Illustration, Life, etc., for teachers and
professionals.

Address, Secretary, 2239 Broadway, N. Y.

BEAUX-ARTS INSTITUTE OF DESIGN
126 East 75th Street New York City

FIVE FREE COURSES

ARCHITECTURAL DESIGN SCULPTURE
INTERIOR DECORATION AND MODELING OF ORNAMENT
COMPOSITION IN MURAL PAINTING

These courses, conducted in co-operation with the Society of Beaux-Arts Architects, the Art in Trades Club, the National Sculpture Society and the Society of Mural Painters, respectively, are modeled on the principles of teaching of the Ecole des Beaux-Arts of Paris, and are intended for the instruction of students of Architecture, Interior Decoration, Sculpture and Painting, and of apprentices and workmen in the artistic trades allied to Architecture. All excepting the modeling courses may be followed outside of New York City by correspondence with the Institute. For the courses in Sculpture, Ornament Modeling and Interior Decoration instruction is given in the Studios at the Building of the Institute.

Circulars of information concerning any of the courses will be mailed to those applying for them.

If It is Good We Have It

Schmincke's Tempera Colors

Mussini Oil Colors

Rembrant. Martini.

Maratta. Oleo Tempera.

Winsor & Newton.

Rubens Bristol Brushes

S. FLAX 115 E. 28th Street
New York

Mail Orders Filled.

Phone Mad. Sq. 1759

Water Color, Pastel, Charcoal Drawings of

STRIKING ORIGINALITY

are made on the

Famous Colored Papers of Canson & Montgolfier
16 Colors in Stock

Canson & Montgolfier

461 Eighth Avenue

CLEANING A PAINT COAT

A paint coat may be cleaned by soaking it a few days in kerosene, wringing out and washing with soap and water.

ART ALLIANCE SEEKS TO DOUBLE MEMBERSHIP

The Art Alliance of America, which was created about five years ago in order to lend support to young artists who require it, has started a campaign to double its present membership to 1,100.

WHEN WRITING FOR INFORMATION

In a disorganized field like the world of art there are few places where a student or would-be student can conveniently obtain information given to him willingly and impartially. Therefore, letters pour into THE AMERICAN ART STUDENT daily. Correspondents will always find us ready and willing to go to any trouble to give or get information for them, but by keeping in mind these facts they will save us a great deal of inconvenience. They should make their requests simple, direct and clear. Stamped and addressed return envelopes will insure prompt replies, when possible. Questions should not be asked on the first impulse.

CHOOSING A DRAWING PAPER

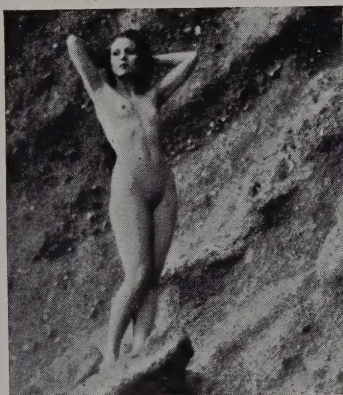
(Continued from page 27)

You can never be too particular about the quality of the material you use. It will invariably reflect in the quality of your work. Do not say to yourself, "I cannot afford to use good material"; say rather that you cannot afford to use anything else. In my opinion even the most humble work, such as the rough practice sketching that most artists indulge in, and delight in, should be executed upon a paper that will make at least for the maximum of facility and freedom. See that even the little pocket sketch book you carry contains a reasonably good pencil paper; just any old thing is not good enough and will not do you justice. When I was a boy, I used to draw on anything and everything, and what is worse, I was encouraged to do so. I scribbled all over the margins and fly-leaves of my school books, on the abominable shiny papers that lined their covers, on walls, doors, stone steps, deal tables—and when confronted with a sheet of good drawing paper I was lost. In those days I even used to draw on my imagination—but that is another story.

PEAKE LENTON.

TECHNICAL DEPARTMENT OF THE NATIONAL ART STUDENT

Beginning with the May issue there will be a department devoted to the discussion and answer of questions regarding the composition, technical properties and application of painting mediums, pigments and grounds. This department will be edited by H. E. Martini, whose work as an artist and investigator in this field is known to most of us. Further details in regard to handling inquiries will follow in a subsequent number, but if you have anything of importance write now, addressing your letter to the Technical Department care of this magazine.



Shawprints

A new series of original photographs for use in place of the living model by artists, students, etc.

Highest quality in posing, lighting, and arrangement.

Full details and illustrated folder for 2c stamp.

Shaw Publishing Company

Dept. K,

44 Boylston St.,

Boston, Mass.

Advertising Rates

Rate Card No. 3

Page (17 inches).....	\$ 65.00
Half Page.....	35.00
Quarter Page.....	20.00
Per Inch.....	5.60
Per Agate Line.....	.40
Classified, per word.....	.05
Back Cover in Color.....	100.00
Center double spread.....	145.00

*(Minimum space accepted, 7 agate lines,
or 20 words classified)*

DISCOUNTS

12 consecutive insertions ...	20%
Cash discount, 10 days.....	2%

The National Art Student

Established 1916 by the Association
of American Art Students.

21 Park Row, New York City

HOW TO SUBSCRIBE

And have the NATIONAL ART
STUDENT delivered to your ad-
dress 12 times in the year.

FILL OUT THE BLANK BELOW

And return to us with cash, check
or money. Or, if you prefer, you
may mail us the subscription blank
filled out, and we will send you the
bill.

RATES

United States (including dependen- cies), per year.....	\$2.00
Canadian and Foreign, per year	3.00

Date.....

NATIONAL ART STUDENT

21 Park Row, New York

Please mail the NATIONAL ART
STUDENT to my address for one
year.

Enclosed find \$.....
(or) Please send bill.

Name

Address.....

Short Story Writers Are Wanted

to read and contribute to:

THE BLACK CAT:

A magazine of the Short Story,
BOOK HILL, HIGHLAND FALLS, N. Y.

Authors who have never had stories published will be given preference, as **The Black Cat** hopes to be a monthly of new names and new things in the short story.

The Black Cat costs 15 cents a copy, \$1.50 a year. When you forward your subscription, if you are an author, or are interested in trying to write a short story for **The Black Cat**, ask for the editor's leaflet of suggestions to contributors.

INVEST YOUR SAVINGS

Buy Treasury Savings Securities

PRICES IN APRIL

Thrift Stamps at twenty-five cents

*\$1 Treasury Savings Stamps.....	\$1.00
\$5 Government Savings Stamps.....	\$4.15
*\$25 Treasury Savings Certificates.....	\$20.75
\$100 Treasury Savings Certificates.....	\$83.00
\$1000 Treasury Savings Certificates.....	\$830.00

* Note the new denominations for 1921:
\$25 Treasury Savings Certificates
\$1 Treasury Savings Stamps

BUY THEM REGULARLY

They are backed by the nation's strength

On sale at banks and Post Offices

GOVERNMENT LOAN ORGANIZATION
SECOND FEDERAL RESERVE DISTRICT
120 BROADWAY NEW YORK

IF YOU have the great desire to write—often the only indication of the possession of literary talent—**The Editor Magazine** will help you to success as an author.

Mary Roberts Rinehart says: "The Editor helped to start me, cheered me when I was down, and led me in the path to literary success."

Twenty-seventh year. Twice monthly. Twenty cents a copy; \$3.00 a year; or with "Some Facts Every Author Should Know," \$3.15 a year.

The Editor Magazine

BOOK HILL, HIGHLAND FALLS, N. Y.

POSTER ARTISTS READ

The Poster

LEADING exponent of poster art as applied to poster advertising in America. Official journal of the Poster Advertising Association of the United States and Canada, Inc. In this beautifully illustrated and carefully edited publication are presented monthly the most striking examples of modern commercial posters in America and Europe, many designs being reproduced in original colors. The articles published present in detail the successful advertising campaigns in which these posters are used.

Subscription Rates

1 YEAR, \$3.00 SINGLE COPY, 25c.
FOREIGN, 1 YEAR, \$3.50

THE POSTER

ROY O. RANDALL, Editor

Editorial Offices: 1620 Steger Building
28 E. Jackson Boulevard Chicago

Remember

These Three

I. The Pagan Book and Art Shop 20 Per Cent. Reduction to Art Students

on all prints and art books. We have one of the largest collections of reproductions of works by all the masters.

II. The Pagan Magazine is one of the two finest magazines in America for its literature and art.

III. Peh-El-Peh is an unbookish book that will delight every student and lover of art.

Pagan Price, \$1.50

23 WEST 8TH STREET
NEW YORK CITY

CLASSIFIED BUSINESS DIRECTORY

RATES:

Any Regular Heading, 5 cents per word

20% discount on 12 insertions

No advertisements accepted for less than \$1.00

HELP WANTED

WANTED—A young man with some experience as a letter artist. Permanent position to right man. H. D. Beach Company, 42 Union Square, New York City.

SUBSCRIPTION AND CIRCULATION MANAGERS

—Wanted by a leading art student publication young men and young women to take charge of subscriptions in schools, art supply houses, etc. Liberal commission and co-operation given. Also commission on advertisements secured. Address the Business Office, The National Art Student, 21 Park Row, New York City.

WE CONNECT THE WIRES—Young men and young women qualified to hold situations as newspaper artists, photographers, art editors, retouchers, pen and ink assignment artists or commercial illustrators can register to advantage, if you mention The National Art Student magazine, with the E. S. Fernald Agency, Third National Bank Building, Springfield, Mass.

SITUATIONS WANTED

CARTOONIST—Years of experience with some of the largest newspapers of the country as cartoonist and pen artist. Good salary demanded in return for A1 reputation and first class work; well-known man. Address Box "Roemi", Care National Art Student.

WRITER, with ability to sketch and lay out pages, wishes free lance work editing school catalogues, trade journals, or writing lecture material for instructors. Research work in art a specialty. Address F. H. H., P. O. Box 652, Audubon, N. J.

FOR SALE

ART DIRECTOR of an advertising agency, selling out his clippings files "morgue", has large number of figure studies, mostly female, clipped from leading art magazines throughout world, including some genuine photos direct from the nude. Regardless of varied sizes of studies, some in color, will be sold in a few bundles to art students only at \$1.00 the bundle. No less than 15 studies in each bundle; not returnable. Postage free to art students who state which resident or correspondence school they are studying with or what studio employs them. Address A. B. C., Care The National Art Student, Room 1809, 21 Park Row, New York City.

Be an Artist

Associated Art Studios, 628 B Flatiron Bldg., New York

Comics, Cartoons, Commercial, Newspaper and Magazine Illustrating, Pastel Crayon Portraits and Fashions. By **Mall** or **Local** Classes. Write for terms and list of successful students.

*The largest selling
quality pencil
in the world.*

VENUS PENCILS

TWO crowning achievements: the far-famed Venus of Milo and the superb VENUS Pencil.

No other pencil so perfectly meets every requirements of instructor and student alike.

Plain Ends, per doz. \$1.00
Rubber Ends, per doz. 1.20

*Three copying Degrees
for Indelible Use*

*At Stationers and Stores
throughout the World*

AMERICAN LEAD PENCIL CO.

208 Fifth Ave., New York
Dept. A

and London, Eng.



**17 Black Degrees
3 Copying**

For bold heavy lines

6B-5B-4B-3B

For writing, sketching

2B-B-HB-F-H

For clean fine lines

2H-3H-4H-5H-6H

For delicate, thin lines

7H-8H-9H

**For general writing
the most popular
degree is "HB"**

"The Human Figure"

BY JOHN H. VANDERPOEL

The Most Practical Text Book for the Art Student

MR. VANDERPOEL was for thirty years one of the most distinguished teachers of drawing in America; himself a consummate draftsman, he instructed thousands of men and women, so that the list of famous American artists contains a large percentage of those who have been his pupils.



The book is a full and concise exposition of his system. The text is a thorough analysis of the human figure from the artist's standpoint, feature by feature and as a whole.

Illustrated with 54 full-page plates, variously reproduced in half-tone, metzograph and tint—all of them masterly drawings of the greatest value to the student. In addition to these it contains 330 marginal sketches, none of which has ever before been published, showing parts of the body in various positions and actions.

Price, \$2.75, Postage 10c extra

Inland Printer Company

632 Sherman Street, - - - Chicago

For Sale by all Booksellers

JAY HAMBIDGE

Dynamic Symmetry

THE GREEK VASE

By Jay Hambidge

The rediscovered principles of Greek Design.

"A contribution to the literature of Art more searching and revealing than anything published within this field during the last century."—*New York Times*.

Nearly 200 illustrations in line and half-tone.
\$6.00

The Diagonal

Edited by Jay Hambidge

An illustrated magazine devoted to the explanation of the rediscovered principles of Greek design, their appearance in nature and their application to the needs of modern art.

"I am convinced that the rapid spread of the system of Dynamic Symmetry will lay the foundation of our artistic salvation."—*Walter G. Raffe*.

Twelve Numbers—\$5.00

Yale University Press

143 Elm Street, New Haven, Conn.

19 East 47th Street, New York City